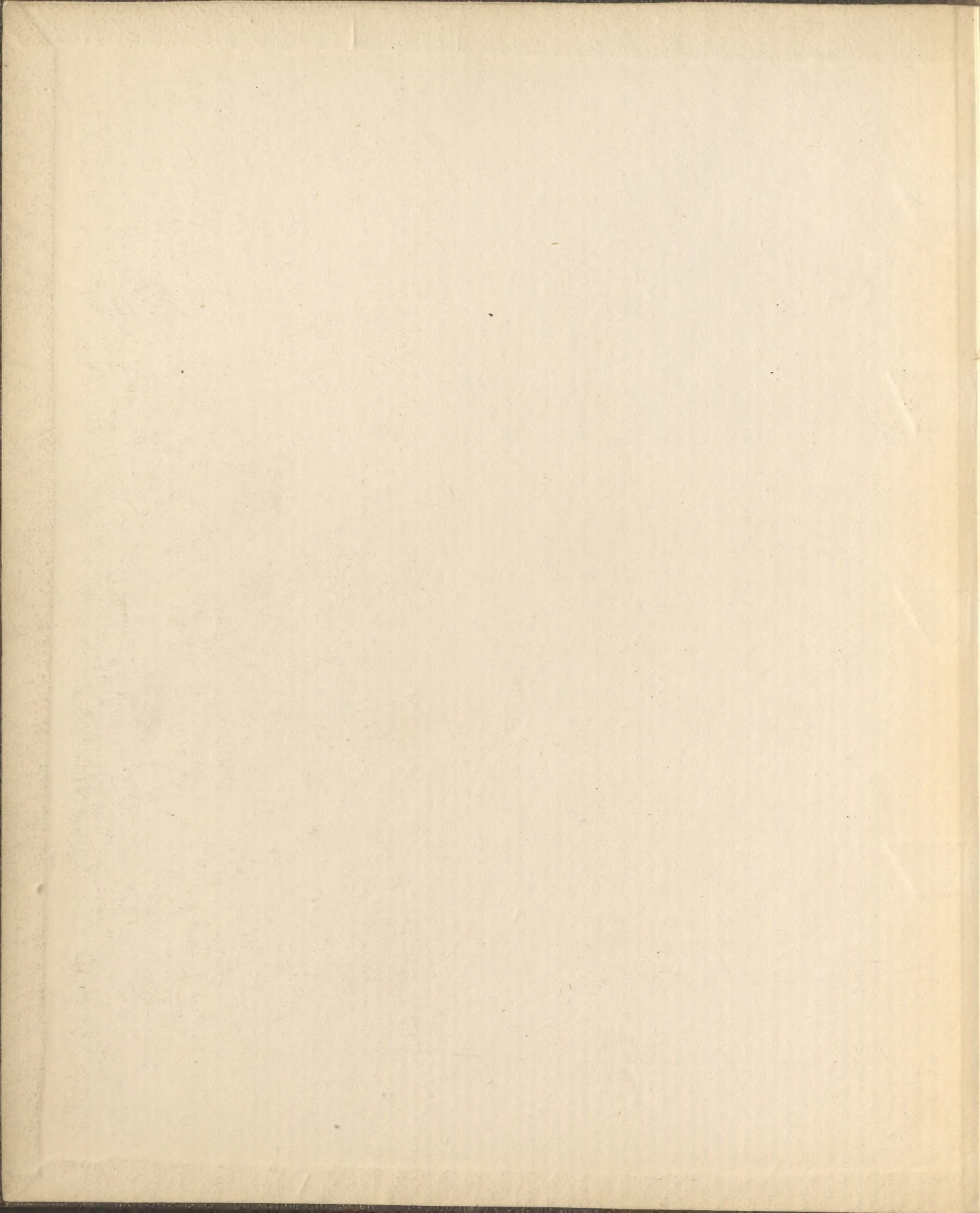
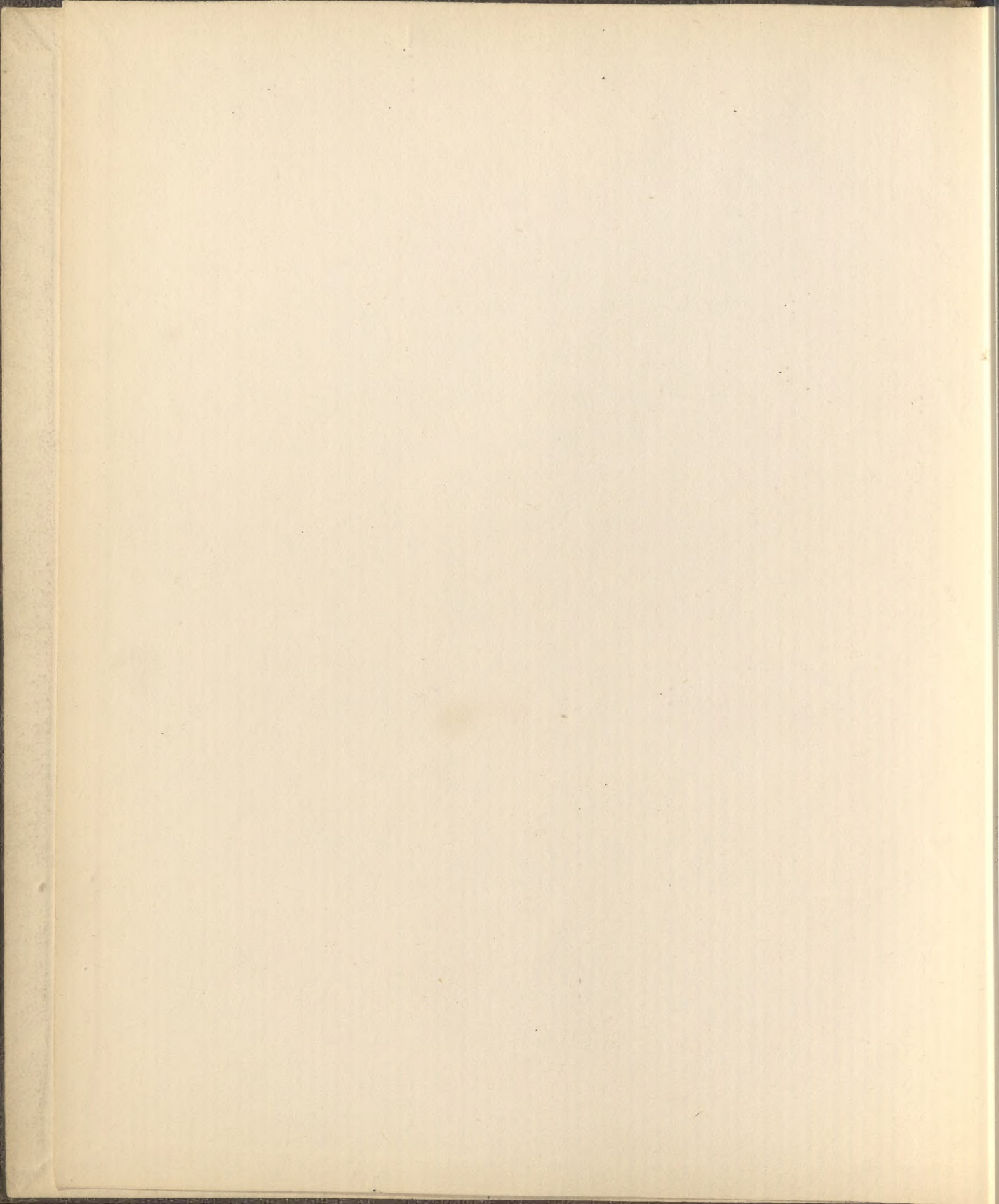


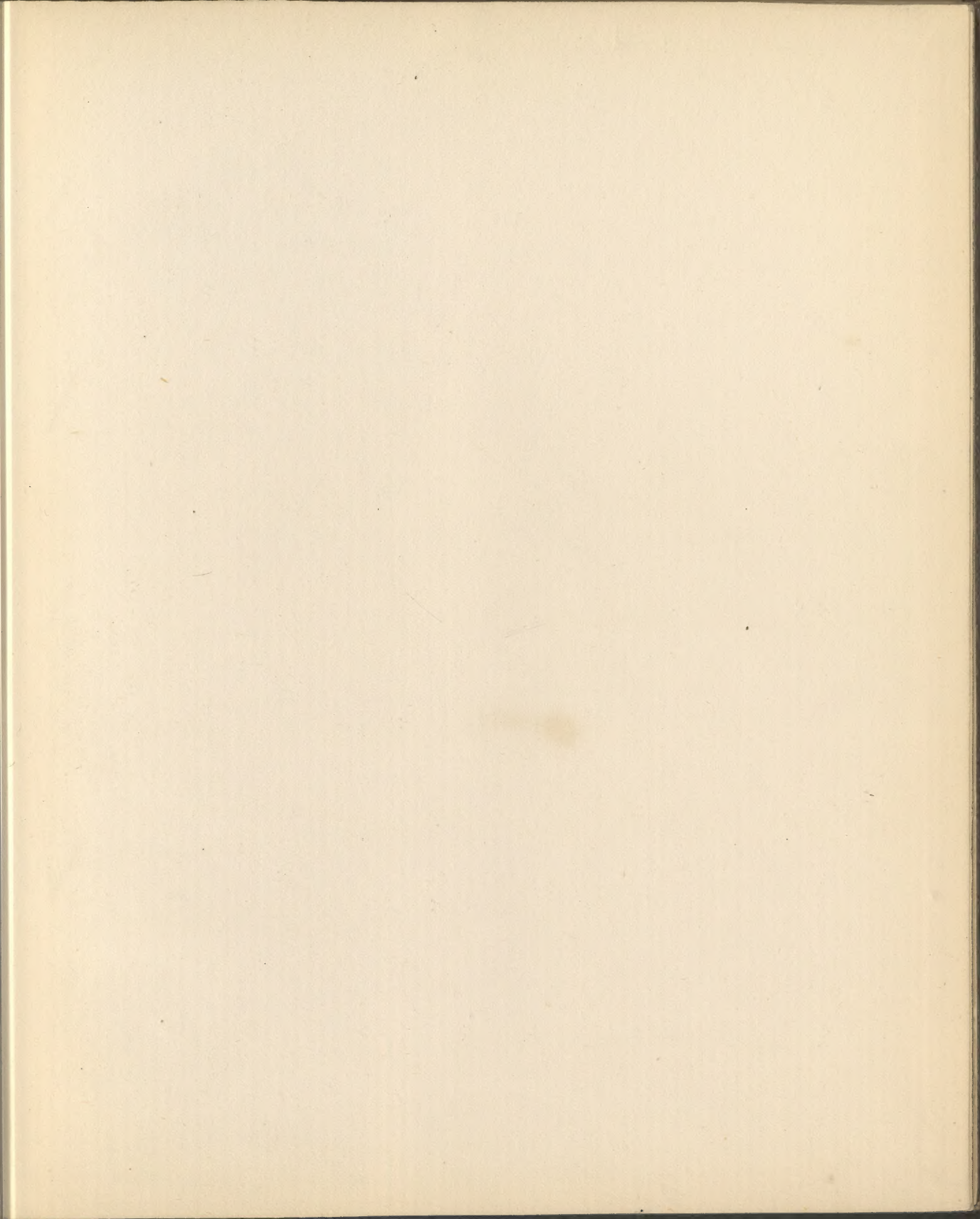
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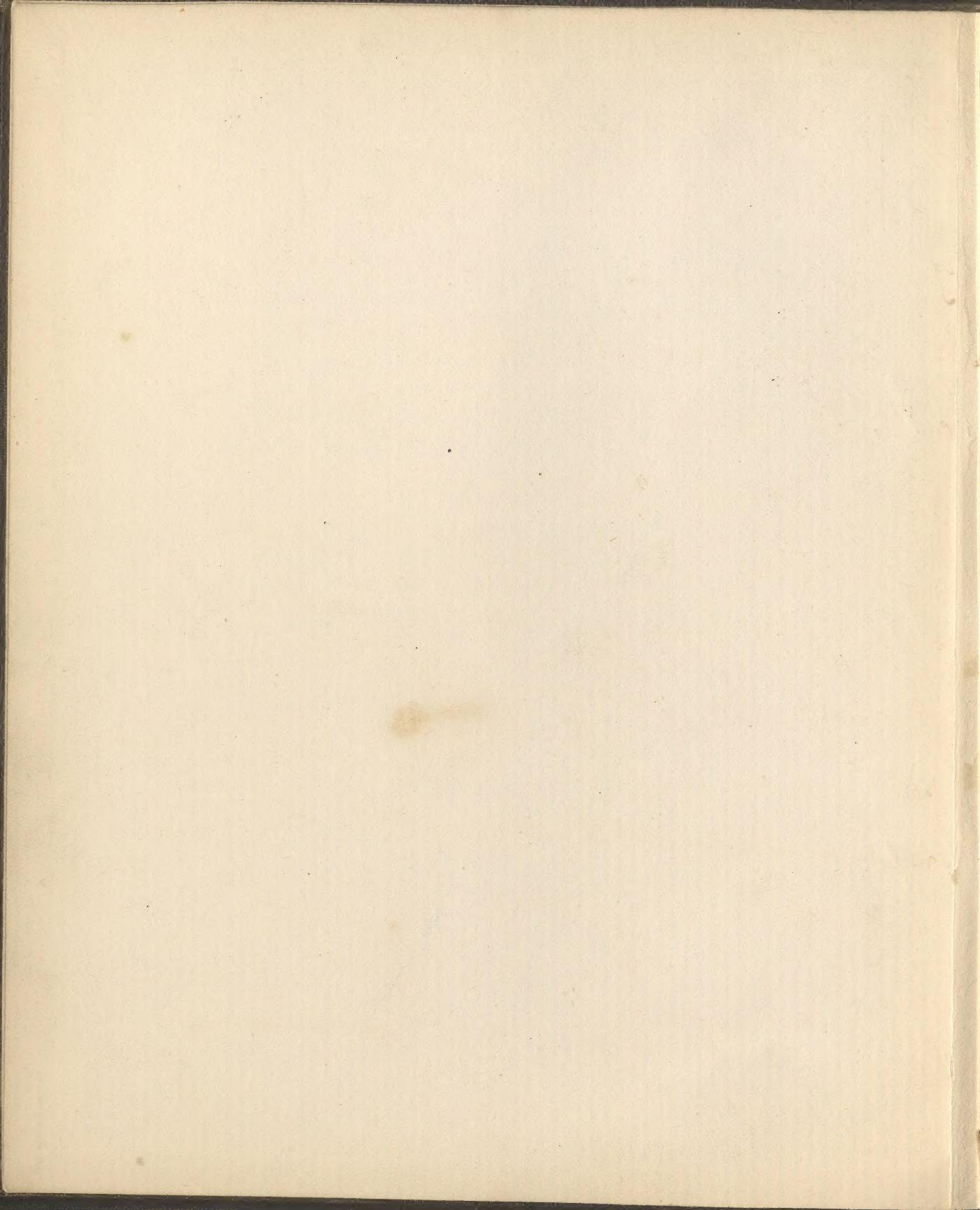


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3rd Course

~~5th Course~~



I hope by this time you have a fair idea of the ways in which
composers made instrumental music in the days when good
counterpoint was the aim of the high class musician, &
the only principle of combining sounds together which they knew
they understood. I say knew they understood because
though the principles of counterpoint ~~was~~ ^{the way in which counterpoint made them} ~~was~~ what they
required - taught & ~~large~~ ^{large} ~~heard~~ ^{felt} familiar with
the combination of sounds - i.e. chords - ~~which~~
~~counterpoint~~ ~~taught them~~ ~~with~~ made them unconsciously
treat the simpler successions of harmony very effectively
before they had realised what we call the laws of
tonality - that is the way of ~~constructing~~ ^{using}
harmonies together, which belong to & show definite keys. 2
They ¹⁹⁰ certainly used many simple successions such as alternate

dominant - true harmony; & such familiar forms as
half closes, & imperfect cadences which counterpoint
was altogether the order of the day; - before there
was anything like a general agreement to recognize
these laws in the distribution of keys which in
modern times we know to be essential to form
& artistic structure in instrumental compositions. But
if you consider a little you will see that this
is of a piece ~~with~~ with all that I have
said to you about the development of music in
all directions. It is and is always a matter
of artistic instinct. One generation of composers
found out one step in ^{art} and a using certain
^{simple} combinations of sounds intelligently, & the next generation
improved upon it by using more chords, or by using

those which the generation before had mastered a little
more freely. Or again ~~at~~ one generation ~~before~~
~~the~~ found out how to ^{manage} ~~the~~ a few discords successfully
and though half a dozen or so quite enough
for a whole movement of ~~many~~ ^{some} several pages long.
The next generation found out how to use
more; and how to vary their resolutions - and the
another generation found out how to clarify these
a little; that is to put them in proper families;
and to use some of them with preparation;
and so they go on till composers use almost as
many discords in a couple of bars as the early
ones did in a couple of pages. It is very much
the same as many of you find at first term &
term in learning your harmony. First you learn
how to manage consonance, and then a few discords
with preparation
and then discords without preparation. and then

to principle of modulation, the whole field of
harmony seems open to you - You go on from
step to step just as they did. Though there
is of course the difference that you are kept
by what their ~~own~~ musical instincts successfully found
out.

Now as far as we have gone ~~the~~ nearly
all instrumental music was strongly connected with
Choral music; & it was in its best ^{examples} ~~forms~~ rich
and expressive adaptation of part music such as
figures, & all the family of forms that go with
figures to the nature of the given instrument. That they

know. The greatest composers evidently regarded
such forms as these as ^{being in} the ~~right~~ right direction
for them to work in. And we scarcely ever meet
with such things as tunes in the instrumental works

of the best, & most impressive writers. Even, hardly S.
Scarletti with his strong inclination for Bohemianism
& a readiness to ignore classical taste, or what
would be called correct behaviour in composing, for
the sake of effect, hardly seems to have the
thought of such a thing as writing tunes in
instrumental works; or using any figures which
would not serve as part of a contrapuntal work.
In movements of the Sonata kind especially composers
seem to have aimed ~~specifically~~ at treatment of
figures of various kinds which were intelligible in
single lines like voice parts, & not a combination
of chords; or effects of melody which wanted harmony
and rhythm to give them their full effect. Of
course such great giants as Bach and Handel

sometimes produced works still have all the characteristics
of what we call modern harmonic form, a times
a subject of which the accompaniment & harmony
is a most indispensable element; but this is
not in the majority even of their works. Again
in some ^{especially those by Brahms} later we come across through going
times and movements based upon regular
times; ~~but~~ ^{yet} in the short later
movements of Bach & Handel ^{was} not of these ~~was~~
contemporarily treated, and it is only in such movements
as Sarabandes & light intermezzos that we come
across definite passages of accompanied time; and
the treatment of harmony which defines more modern
later movements. Allemandes, Courtes, and
Figures - which were the larger & more fully

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darkened movements— were almost always made on
contrapuntal principles— The only group of composers who
seemed inclined to make much use of ^{in early times,} time, were the

Frenchmen such as Couperin & Rameau; & as I
explained to you the reason to a great extent owing
to the fact that they seem to have been the first
to connect instrumental music with ~~stage~~ theatrical
music, & the first to make use of named &

programmes to define & tell the hearer what their
little pieces were meant to express: & for this
very reason, & ^{because of} the effects which it produced upon their
works, we are inclined to regard them as less classical
than such composers as Bach & Handel & Beethoven.

just in the same way that we are inclined to
regard Liszt, ^{which I am} and even Raff and ~~Schubert~~ ^{Schubert} &
Hansel as less classical and solid than Brahms

or Hummel. In the times still come more instrumental
music was getting to be much more closely connected with
the theatre, and the ~~less~~ but a more popular composer
of instrumental music were generally men who excelled
also in opera writing and music for the stage.
Their point of view was beginning to change a little and
they soon came to see that something ~~thoroughly~~ good
and artistic could be done with tunes, a tuning
music - In fact they came to admit that tunes
must be ^{accepted} ~~admitted~~ into the range of classical art,
& they very soon arrived at a point when tunes was
so much to them that any trifling discussion of
harmony was good enough to take the fancy of an
audience of intelligent beings. The pleasure of regular
succession of harmony became so predominant and general

that is ~~not~~ ^{it} rather demoralised them. It was a
repulsion of the state of things which I described to you
some time ago ^{as having} ~~which~~ happened after Palestinian time in
vocal music for the stage. They went from the extreme
perfection of choral writing of the polyphonic kind to the
state of things in recitative and Cantatas ~~in writing~~ for
~~three~~ solo voices which appear to us perfect child's play;
and the very feeblest trifling with the most elementary
succession of simple chords. High class instrumental music
held on with a contrapuntal style for another hundred
years, & then when that too took on a harmonic &
trivial treatment the same result followed at first, &
any ~~most~~ ^{light} trivial ~~compos~~ ^{Musical} ~~thought~~ ^{thought} seem to have
been sufficient to delight the musical community. They ~~were~~
with again from the extreme perfection of contrapuntal

expression in Bach & Handel ~~to the mill~~ & while still
seem to hold a place among our favorite &
most honored types of art, & the mill & uninteresting
elegances of a generation of composers whose works
seem to be almost beneath notice; & too utterly
empty of effect and impressiveness to take any hold whatever
on our minds.

This feebleness and emptiness
of musical interest does ^{however} not ~~come solely~~ ^{come} solely from the change
from ~~cont. point~~ ^{cont. point} to harmonic treatment, but also from more

General causes. The character of people & the general
state ^{and standard} of thought & feeling always has something to do
with the sort of art they produce. You ~~don't~~ ^{don't} expect
foolish & silly people to produce fine and noble art of
any kind. In order to get great things in music you
must have some great qualities about you. If you
want to do something fine in the world you must be

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Bach is earnest about it - & I think that is a thing
which people ought to lay to heart; & there are plenty
of illustrations in the history of music & poetry too which show
how the deeper ~~qualities~~ qualities or deficiencies of character
show through the works people produce, in the end. Now
about Bach & Handel time there was a great change
creeping over the spirit of the world of music.
Bach & Handel came at the end of a great period of
earnestness & sincerity. Their music was for the most
part based upon religious impulses of a high and noble
kind - that is religious impulses with but a strong vein
of healthy imagination and poetry in them - After that
worldly impulses of - rather kind began to come into
play; & ~~those that~~ ^{those} kind of shallow ~~all~~ elegances which are
prized by luxurious aristocrats, & by people who live the

empty & conventional life of courts & palaces became
one of the governing influences in music. The most important object of composers
of the earlier Germans is not in all composition - It
belongs to all people and speaks to the natural man
whether he is grandee or a cottier, so long as he has
any real musical sense at all - But the music of
the new German period has the unmistakable mark of
affectation & parade which is the thing we are most
conscious of in people who affect to be fashionable &
describe themselves as "the world, high life & so forth."
The music of the age of Bach & Handel has its roots
in the days and manners of thought of the reformation;
it speaks to the people in the plainest sense;
that of the time after speaks to the folk ~~people~~ who lived in
courts, & as some one else has said has a flavor &

~~perfect~~ ^{the} bubble, & how & elegant behavior about it; & scarcely
any soul or soul of any kind. The music had to
be written for ~~these~~ sort of people & if ~~they~~ ^{so continued} ~~had not~~
~~the sort of stuff that was~~ ~~it~~ was not ~~written~~ to please
~~them~~ the composers would have failed. Now these
people had uncommonly little notions or pandemon of character
about them; but they thought themselves very elegant &
white & they of course required that the music
should for their gratification should be elegant &
white too; & ~~the~~ so it came to pass, that that
peculiar kind of earnest pandemon we are so familiar
with - Handel & Bach & their contemporaries is almost
entirely missing in the works of the next generation.
And I attribute it mainly to these two causes - the
change in the position which composers took up with regard
to harmony, which caused them to take pleasure in very soft

and important effects, & the change ⁱⁿ of the character
of the people to whom the music was addressed; & the
change came on music just at the time when
what is called the *Clavier Sonata* was beginning to
come forward & to have special attention given to
it. By *clavier sonata* I of course mean the
sonata for $\leftarrow$ *keyed* instruments as distinguished from
the *sonata* for strings and for strings with accompaniment
which I ~~discussed~~ ^{discussed} with you last term. You
will probably remember that we came across some early
clavier sonatas, as well as *Violin sonatas*, such as those by
Kublan - & there were some by J.S. Bach too; but
these are separated from our modern *sonatas* by the
difference in the way in which they are built up;

for neither Bach nor Kuhnau, Clavier Smater' have
clear marks of such harmonic form & treatment of
subjects as they have of contrapuntal treatment, & relation ^{his}
to such types & as figure a chord works. But
it seems as if Bach must have himself had
a very clear idea of what harmonic form amounted
to, & how it was to be dealt with, not only
because the ^{harmonic} form which underlies his contrapuntal texture
and treatment is always so good & fine; but because
of the singular fact that the best & most successful
^{composers} of Clavier Smater in the earlier days are
to be found among Bach's sons & pupils. I think
it is quite likely that John Sebastian had reasoned
all out pretty clearly to himself, and understood what

was the right way to ^{the attainment of} manage key, & harmonies & as to
get the best & most interesting effects from them; but
he preferred rightly to keep to his contrapuntal style
of art, and ~~not~~ ^{utter his musical thoughts} ~~himself~~ in the way which gave him
most scope for richness & and depth of expression.
His sons of course must have had some of the same
kind of feeling, but I think they considered their father
had a little ^{ingenuity} overdone, ~~for~~ & puzzled
making in his music; & they consequently were inclined
to go in the opposite direction; though the best of them
still show occasional traits of the old old humor &
force of the father. For instance Carl Friedemann
who was J. S.'s eldest son, born at Weimar in 1710,
after rose to a noble pitch of expressiveness and force &
richness. There is a fine and ingeniously elaborate sonata

in D by him is a collection ^{of the music} called ~~the~~ ^{the} ~~Cur~~ ^{Cur} ~~mus~~ ^{mus} made by
Rothsch - Another in C minor has less interest about it
and looks as if he had given way to the prevailing
taste for shallow elegance - I dare say he got lazy,
& it wants to be ~~more~~ energetic to write something
thoroughly ~~for~~ good & impressive in S. S. Bach way -
I told you before that Carl Fricke was a interesting
but also curious character - ~~He~~ He was inclined to
be idle & dissipated & though he had great thoughts
in his mind it was difficult to persuade him to get the
trouble of putting them down on paper - But another
of Bach's sons held a much more imposing position
in the eyes of his contemporaries, & which maintains a
very fair position in the eyes of posterity - This was
Carl Philip Emmanuel, Bach, 2nd son born also

at Weimar, in 1714. He is looked upon as important
in the history of Music, not only for the Musical
works which he produced but also for the fact that
like Corelli he had a definite method; i.e. a
definite idea as to how to manage his clavier; &
like Corelli he wrote a book about it; which was
called ^{"Versuch einer} ~~Die~~ ^{oder} ~~Wahrheit~~ ^{der} ~~Art~~ ^{das} ~~den~~ ^{Clavier zu spielen};
^{or the comprehensive}
~~that~~ ^{is} the most important book in existence to explain
the meaning of all the ^{tricks} ~~devices~~ ^{or} ~~the~~ ^{art} ~~of~~ ^{the} ~~Clavier~~ ^{player's} ~~use~~ ^{made use of}
of showing a expression which the old Clavier players ~~used~~ ^{used}.

Philip Emanuel was also ~~not~~ of rather a philosophical
turn of mind & applied his philosophy ~~more~~ to a certain
extent practically to the development of his instrumental Music.
The style of it is for the most part extremely different
from his father's, and serves to illustrate the last side
of that change from the old contrapuntal & polyphonic

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style & the modern harmonic. - He was looked upon as the
foremost representative of instrumental music in the interval
between Handel & Bach and Haydn & Mozart.

His characteristics are rather on the side of neatness
and finish than deepness of feeling and poetry. He
expressed himself admirably & clearly and found ~~it~~ out
a perfect & a certain extent a special style for his
keyed instruments. It will probably serve to keep

you in mind of him if I recd an account of
him from a contemporary who went to see
him. Burney the historian of music set out a
little in France & Germany in 1772, to see as
much as he could of the famous musicians in those
countries and ~~look up names~~ to ~~see~~ judge for himself
in what condition the art was at the time.
Among many other places of importance he went to Hamburg

where Carl Philip Emmanuel was living, in the zenith of
his power & fame. And here are some of the
things which he remembered about his interviews.

Bunny Tracks 2. 245. 250 ^{254. 262} - 268. 272

Philip Emmanuel wrote a good many symphonies, ^{f Oboes} besides Clavier Sonatas
and these have force & originality, as well as some effective
use of instruments. But I must put off discussing
them for the present, perhaps till next time, because
the history of the symphony as a form of art is rather curious
& will want a little special consideration, & it may caper
you if I go off on a long digression ^{from Sonatas} just now.

Another of Bach's sons who arrived at great popularity
as a Clavier Sonata writer was John Christian Bach the
youngest son who was born in 1735 - 21 years after
Philip Emmanuel. He went to Italy early in life and
became organist of Milan Cathedral in 1754. He is famous

considered to have been a good deal influenced by Italian
style ~~at~~ during the time he was there; but I don't think
that the ~~effect~~ result is so remarkable in his Clavier Compositions
as people seem to expect. He may have contracted a
certain amount of liking for smoothness & ease of style while
there, but in most respects his style is very like his brothers.
While at Milan he married Cecilia Frassi a famous
singer & came home. In 1759 he left Milan (which only gives
him 5 years off there after all) & came to England.
Here he made himself at home & gained a very great
& prominent ~~post~~ position not only as a composer of Operas
but as a Clavier composer & player. At one time he was
the most fashionable composer of his day - a popularity
rather comparable with Beethoven's in our time.
He did undeniably good and masterly work, and is said
to have influenced Mozart, just as Philip Emmanuel Bach
is said to have influenced Haydn. From his being in

in England so by you will hear a deal of him ~~being~~ sometimes
~~known~~ by the name of "the English Bach" like his father

Philp Emmanuel he wrote Symphonies as well as Chamber Music
and these were generally popular & played everywhere. They
are ^{generally} ~~are~~ ^{several} for fewer instruments than Philp Emmanuel's, &
are not so fruitful in style; & have less variety of thought
but such as they are they evidently were looked upon as the
best short things of their kind. When we come to consider

Symphony in detail I shall have some more to say about
them, & also about a certain composer called Abel who
is commonly associated with him as ~~being the like~~

~~of the father with him~~ being almost equal popularity with
him as a Symphony composer. The composers of Sonatas
for Clarinet about the latter latter part of last century from
1750 onwards ~~are~~ have become increasingly numerous; & there was
evidently a great demand on the part of the public
for this kind of work. A good many of them too are

quite unlikely of having at least their names referred to. Among
the earliest is Wagenseil, who has been looked up
as specially important because ~~he was~~ the date of his birth
is given to my ear - some after Handel & Bach
in fact. ¹⁶⁹⁹ But I am inclined to think the most
is a mistake; not only because the style of his works
is so strongly that of the generation 20 or 30 years later
but also because Burney went to see him in 1772 in Vienna
and does not seem to imply that he was anything like
so past an age as that would make him. His sonatas
are simple - light, & regular & clear enough in harmonic
form. Another composer who was very early indeed in
the field of instrumental composition is an unrefined, fresh
and genial composer Dr. Arne. He is a man who
I think has scarcely had enough credit or honour done
him. He worked on many lines & was more or less

successful in all. He was born in 1710 - the same year as
Carl Friedrich Bach - 25 years before John Christian B.
He was therefore a young contemporary of Handel, & felt
naturally enough under his gigantic influence when Handel
was in the zenith of his fame & power in England.
But I think this did not by any means stifle his
originality. Every one even in the present day knows his
famous tune "When the bee sucks" & I don't think
any one with the least perception or judgement would
attribute it to Handel; ^{external} whatever traits of ~~external~~ ^{external} style
& simplicity it has in common with Handel's works.
His chief importance historically rests on the attempt he made
to reestablish a genuine English Opera; and the amount
of work he did in that line was very large indeed;
and some of it successful; but English Opera was
not destined to succeed at that time because of the
prevalent taste & popularity of the Italian Opera, set

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in most successful time by Handel & others, with the help
of great Italian singers of the time. At present all
that should particularly concern us is that some was very
early in the field both as a composer of Symphonies &
of Sonatas. Of his Symphonies like his Operas we
must leave consideration for the present. The Sonatas
for Harpsichord are rather variable in character. They
are in some must be confessed rather Handel-like in some
ways, & less harmonic in style than those of such
composers as the Christian & Philip Emmanuel Bach.
In some we find a form like that which we call
binary in modern times; which is the principal form
in our modern Sonatas; in some there are various
preludes & regular figures, & so forth. But they have
much of excellence & individuality. - Good free treatment
of the instrument - vigorous when it is wanted, tenderness
where that is wanted, & grace & finish into the bargain.

and sufficient balance of character to distinguish the music as
essentially S. Arne's own. I am afraid S. Arne
had no noteworthy followers in the Smata line in this
country for a long while. Our nation has had
the privilege of appreciating the instrumental works
of famous foreigners, but it has not been very lucky
in producing first class Music at home - And for
Smata writers I much more hardly know where to
~~take~~ look among Englishmen till Sterndale Bennett -
our versatile S. Stanford who came into the field
more than a hundred years since S. Arne was in
his glory.

In other countries there were still

many more composers of the kind of Classic Smata
in the time before Haydn
whose names you should know. One of the most
important was Galuppi, who was like Arne - very
versatile composer - & wrote Opera & Symphonies as well

as Smater for Clavier. Schubert was born 4 years before
Amei, & represents the condition of art in Italy at the
time very well. His style in instrumental music is more
like our regular harmonic modern style than Amei's. Schubert
wrote at least one excellent and interesting sonata, which
is given in Pianos Alte Clavier Music. It is interesting
not only because ~~the~~ it is effective & musically attractive
but because it is an example of the sort of way in which
composers derived their works upon a basis which they were
familiar with - ^{enlarge} ~~it~~ It has 4 movements - of which
the first is a very expressive short Adagio, corresponding
to the slow introductory movement which is commonly met
with in the Violin Sonatas. The second is an ^{allegro} ~~regular~~ ~~sonata~~
in ~~regular~~ clear harmonic form, of the binary kind which
composers adopted at first when they tried their hand
in that direction. So that this Sonata is in its earlier
part serves as a link between modern pianoforte sonatas

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and the old Viennese Sonata - ~~I think~~ The introduction
pointing to the latter and the Allegro pointing to the former.

The 3rd movement is a sort of March & is not so clear
+ account for $\wedge$ - The 4th is a figure, by which we
are brought into contact with the Suite form, since
the figure, as you will remember, is generally used to make
the lively finish with. So that the Sonata is what you

may call highly composite, and illustrates as well as possible
how experimental the treatment was in Sonatas of this time.

Another of Galuppi's Sonatas which I have come across in
an early edition was nothing like so interesting or effective,
but it was of the same ~~order~~ harmonic order as the
one.

It is rather an exception to come across
so many movements in Sonatas as in the best of Galuppi.

The more common arrangement was to have two, & of
such Sonatas hundreds seem to have been turned out in
the latter part of the 18th century by all manner of composers.

Among the best of the order are those of Paradies which W
Pauer has reprinted in ~~one~~ of his Collections of Illustrations
of the old Composers for the Clavier. Paradies or Paradies

as he is sometimes spelled, was a Neapolitan born in 1710 -
the same year as Friedemann Bach. He was a

pupil of Porpora's like Haydn, but it must have been
almost before Haydn was born. He came to London
pretty early in his life and brought out an Opera called

Maestro in 1747 at the King's Theatre - He got a

very good position in London as teacher and composer.
It was in London I think that he first
published his set of twelve Sonatas for "Sonata

di pianicembalo" as they are described described. There are

all in two movements - though the ~~same~~ character of the

movement is not always the same. In the two which

Mr. Pauer has reprinted, the first movement is a ~~well~~ Allegro

quite of the ~~character~~ character we have come to recognize as

the right thing in ^{first movements of} modern Sonatas. & the ~~the last movement~~

This point of ending with a Rondo is important, since it is rarely met with in earlier dances
and with Δ another there is an Andante (which is so common in later ones)

(Does not in the case mean very slow) and a minute.

I ~~another~~ am Allegro and a figa. To you
see he tried a good many ways, of balancing

his movement together. The style of the form

the point of view of the instrument - extremely good.

finished & refined - and then is very little ~~of~~

stuffing w empty trucks / accompaniment. He uses

good & effective figures, & defines his form harmonically

with excellent clearness. He was looked upon as a sub

an excellent writer for his instrument that such despatch should

Hayes on Clement & Francis are said to have studied

him very carefully. Paradise went back to Italy -

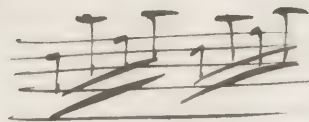
in the latter part of his life and died in Venice.

1792. Like many of those other composers I have told you of
 Paradiesi ~~too~~ wrote Instrumental Symphonies. I can't discover
 that they were performed, but I had the luck to turn
 up the MSS in a pile of old music I was looking
 through in the Fitzwilliam Museum at Cambridge & they
 are good specimens of their kind. You must take
 notice of the fact of so many of the composers of
 Clavier Sonatas being also composers of Operas: for this
 had considerable influence on their style, & helped to
 lead composers further & further away from the old
 contrapuntal lines which Bach & Handel, & Scarlatti
 worked upon, & to confirm their taste of long and
 harmonic kinds of subjects, which served more and
 more to define the character of the modern Epianforte
 Sonata. A composer who obtained great popularity

about the same time, & therefore require to be taken
notice of - is one Schubert. Not much appears to
have been known of his early years. He is said to
have sprung from Strassburg and to have settled in
Paris ~~in~~^{before} 1761; in which year his first works were
published there. His ^{illustrations} are mild productions, but
evidently hit the taste ^{or fashion} of the day exceedingly well
for they seem to have been in universal request about
^{from} 1770 - 1780. They illustrate the condition of things
at the time very well for their harmonies are of the
very simplest & most ~~into~~ uninteresting description, &
what there is of figure & time in them is so
unimpressive in that it is not easy to keep them in
mind. Schubert and was more remarkable ^{& impressive} than
his works for he had the misfortune to poison himself

and his wife, and his ~~to~~ children & his servant and
a friend into the bargain with some purposes while
he picked for dinner in the neighbourhood of Paris.

Another composer we are bound to take notice of is
Alberti, who wrote many very dull Sonatas, which
however must have had success in those days; and
led to his being the credit of what is ^{sometimes} called the
Alberti bass; which is nothing more than the familiar
empty figure of accompaniment



better claim to being remembered though they did not have
the bad luck to celebrate their names with such a
thing as the Atlantic bass. ~~But~~ Such an Rolle
a German, about whom I haven't been able to
find particulars; but who left a ^{few} ~~Letters~~ ^{in E^h} containing
an extremely fine Adagio which Mr. Pauer has done
the world the ~~service~~ ^{service} of reprinting in one of his
collections. Then there is Franz Benda who is really
one of the most interesting composers of his time in (Central
probably in Bohemia).
Russia - He was born in 1721 ~~and obtained great~~
He was appointed Capellmeister to the Duke of Saxe in 1748 and obtained great
successes as an Opera Composer. A few Sonatas
and Sonatas movements of his ~~are~~ combine modern
harmonies from with through fine expressive counterpoint
in a way which reminds one of the days of Bach
more than almost any of the other composers we have
been considering. I must just mention in passing that

the Bards were a most distinguished Musical family. George
~~the~~ eldest brother George has the repute of being such
a great and original virtuist as to be called the
founder of a ~~new~~ school of violin playing. He wrote
many excellent works for his instrument - but George
and sister for the Clarinet were the greatest members of the
family - These ~~last~~ last three were representatives of the
German & French branch of Italian composers - From Italy there
~~came~~ also some other representative beides. Paradisi & Galuppi.
For instance Sacchini - Durini - Paganini - ^{the best} even an old
Cherubini himself - though I cannot say that I think
that I have seen of him for pianoforte or anything like
reputable interest to his Opera & Church music or a
Grand scale.
But by this time we come
to Haydn, and the fact that he came into the
world when he did ~~is~~ is the reason why you know
so little of the works of these many other composers

I have named to you. It's the way great men have
to put better men out of sight. Haydn & Mozart
came & built their great works by improving on
those of such predecessors as Philip Emanuel
and John Christian Bach, and their improvement
made the originals ~~so~~ seem too incomplete &
uninteresting to maintain their place in the world;
and it is only by understanding how they came and
what were the conditions of their existence that we
get satisfaction out of them. But before we
~~can~~ ~~to~~ give attention to Haydn & Mozart or
their fellows & contemporaries we must give still
a little attention to some ~~these~~ ^{other} departments of
instrumental Music besides Sonatas such as Symphonies
and lesser works for Clarinet which some of the composers
I have talked to you about today had a hand in.

There was of course a great many other forms besides Sonnets
which were tried by Composers ⁱⁿ ~~about~~ these days. Men did not
give up the forms which I described to go a popular before
Bach's time directly they began to develop Sonnets forms of
the modern kind. The old forms still drew a fantastic
Jousters and Proches & Figures still occupied plenty
of Composers; & some of them worked both in the old
styles & in the new. Most of Bach's men for
instance such as Friedmann & John Ernst wrote
extremely elaborate & ingenious Fantasies & Figures,
while others of his pupils such as ^{that good crafts} ~~the~~ Krebs produced
Pavanas & figures in the old manner; and another composer
~~such~~ J. Ernst. Stein who was born 1702 & died
1762 at Leipzig (Magistrate town) wrote admirable
Jousters & Figures in ~~the~~ a thoroughly rational contemporary
style - good enough indeed for picturesque & modern

editors to publish one of them ^{J.S.} Bachs. - Mozart
thought very highly of him indeed; & it was part
of that musical education which resulted in his
marvellous readiness & facility that he copied out
thirteen of his pieces which were in strict ~~figural style~~
contrapuntal style. The famous Marpurg who wrote
so learnedly about Fugue and counterpoint & other
departments of music & lived about this time - for he
was born in 1718 in Brandenburg, and lived till 1798,
when he died in Berlin. Marpurg was not so important
as a composer as a very learned critic and theorist;
but he wrote some music such as Capriccios & Fugues
which are not without interest. But all these

kinds of composition became less important & we got on
in the end to nothing new ^{and} decisive in art.

The era of Handel & Bach was the crowning period
of all the contrapuntal kinds of instrumental music

1782. Like many of these other composers I have told you
of Paradies wrote instrumental symphonies - I can't discern
that they were performed; but I have had the luck
to turn them over in a pile of ^{old} MSS that I was looking
through in the Fitzwilliam Museum at Cambridge - & they
are very nice well constructed little works. You must
also take some notice of the fact of so many of these
composers of Clarinet Sonatas being also composers of Operas
as this had a considerable influence on their style.
and that is important of after their time in the way
in which ~~the~~ composers began to turn more & more
of their attention to the order of instrumental composition
which we best illustrated by the Sonata form. Of
that we have already considered a good deal in
relation to the keyed instruments. We must now
turn back to see how the same form came to be

used for orchestra in the form we know as symphonies.

The word symphony is I suppose derived from two Greek words $\sigma\upsilon\nu$ & $\phi\omega\nu\eta$ - $\sigma\upsilon\nu$ meaning 'together' the prefix themselves and the word &

& $\phi\omega\nu\eta$ a voice or sound.

~~Of course is cannot~~
 symphonia which meant harmony, or the sounding together of separate tones or voices, as the early Italian who discovered when the first sonata was written by Monteverdi.

We find the word in use as early as the end of the 16th century. None of you who have good memories will remember that that was a queer little 'Symfonia' for flute in Peri's Opera Euridice, which we took to be about the first Opera produced in Europe in medieval times. But the work was used very vaguely and generally at first. Any little bit of instrumental music in connection with an Air or Cantata was commonly called the symphony. These little bits of introduction which you come across before Handel's Songs for Opera or Oratorios were called

called symphonies, promiscuously; - the way of using the
word lasted on for a long while even after it came
to be generally applied to the higher kind of work.
Mozart himself used the word so as is proved by a
letter of his which is in existence, & I believe some
old fashioned people still do occasionally ~~use~~ ^{use} it
for similar purpose. The point of this is that the
word came by habit to be applied to passages of
instrumental music, especially when contrasted with
unaccompanied ^{rather short passages appended to songs & dances, or independent bits like the Pastoral}
vocal music; & ~~rather it~~ ^{it} came to be applied to
introductions of large works such as Operas and Cantatas.
we find the word applied to the ~~intro~~ instrumental
introductions of one of Bachs Church Cantatas; & similarly
to come ~~to~~ ^{to} generally to mean the same thing
as Overture; & the connection of the words
Symphony & Overture became in the end a very

important matter; for it was in connection with Opera
as the instrumental introduction before the play that our
modern Orchestral symphony began. I hope you
will not have forgotten what I told you of
Lulli's ~~work~~ connection with the Opera, & the fact
that he is so universally credited with having imposed
the form of the Overture. His ^{most} important
contribution consisted chiefly of dividing it into distinct parts
by which he obtained contrasts of slow and quick
times, like so many separate movements. In those
contrasted & focal style ~~was~~ still played a
very prominent part; but the contrast of different
times was a very important artistic matter, & if
you will think a little you will see that it has
lasted & to be a very prominent & important
feature in Modern symphonies. In modern times

Symphonies generally have four movements - but this was
by no means the rule in case in times when great
quantities of regular Orchestral Symphonies were turned
out - for both ⁱⁿ France & Germany it was
more common at one time to make 3 movements than
4, & this was what was generally done by Lulli in
the Overtures of his Operas. These Overtures seem
pretty stiff & uninteresting to us; but they have
rejoiced & so, & certainly pleased the people of the
time when they were written, & plenty of composers
followed Lulli's lead in the matter. One of the
most important of them in this respect was Alessandro
Scarlatti, father of Domenico, who wrote and gave
Operas & Church Music. His style is ^{generally} entirely
more interesting & free than Lulli's in many respects;
but it is not ~~diff~~ easy to get at his Overtures; because

his works were not published as Lulli's were but remain
for the most part in MS. Some of these MSS
Opus are in the library of A. A. at Oxford - namely
Seme, Teodora Augusta and Flavio Cimbato. Of
these & two former f- - D. A. have no
instrumental introduction whatever - at all events in those
MS copies: whether there are any ~~other~~ versions preserved
elsewhere I can't tell you. I haven't been able to
discover that there is no such single other
copy in England. Flavio Cimbato on the other hand
is very interesting in this respect. It begins with
a separate instrumental introduction which you must
take good notice is described at the head as
"Sinfonia avanti l'Opera". This is the Symphony
before the Opera. It is divided into 3 distinct
portions, a short "passe", which is more or less of a

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in style; a lively vigorous Allegro, and a Minuet.
So here you have something of the outline of a real
Symphony of modern times in ~~diminutive~~ ^{diminutive} ~~miniature~~. The
movements are very simple, a not particularly striking or
attractive, but it is possible we are going for a
in that respect the little set of movements in this order
for a string or bass continuo.
are historically very important. (With a sketch, May if possible)
I should suppose that the copy was made about 1690 when
Handel Bach were still babies; there is no date that
I could see; but ~~from~~ the copy of former which is -
the same style has at the end of the MS a little foot note
Nicolaus de Araya script 1693. That is copied it -
for they were probably written before Handel & Bach were
born. This form of contour in several movements became
quite the regular thing. Of course you are all familiar
with it in Handel's Chaconne, where the form is often a

near as possible the same as Scarlatti - Same as for
instance has ^{the 3rd in the order as follows} ~~the 3rd~~ movement (Pomposo) (2) allegro
with semiquaver figures much like Scarlatti ~~though~~ in
character though differing in respect of ^{its} being a figure; &

(3) a Minuet. Leph. that has precisely
the same - ~~So he~~ ^{& Alexander French differ} ~~Almon~~ ^{only} is being

a dance 3 time for the last movement of the 3; is

After comes a Sinfonia Messia in final of the 2
first without the Minuet, & is some such as, although
and such the latter representing a
~~at we find an irregular order, it is usually beginning with~~
^{newer approach than usual to the modern arrangement.}
~~in the movement.~~

~~Since~~ this sort of ^{way of treating the Organ} ~~order~~ was followed almost as a
matter of course through the greater part of the 18th
century; and as the composers improved in the art of
writing instrumental music their "Symphonies" began the Opera
became more interesting & fully developed; & the more

independent of the influence of paper, & more of the distinct
character of the modern instrumental style. Of course they
did very little boring & attempted exceedingly little expression.
Great soloists like Corelli, - Paganini, & Locatelli &
Vinci & Tartini evidently aimed expression & very
high pitch - I think they did even more ^{from singing} singing
on their instruments, and played tricks with the time
like singers (good singers) always do, than
modern players do; but it appears as if they
thought it impossible or at all events very unsafe to
attempt expression - music ^{when instruments} ~~in combination~~ were playing
together. For one thing I expect the playing of
average orchestral players in those days was at a very
low standard - then we not much ~~comp~~ competition
& the public were easily pleased: so the little bands

near were content to saw away & chop out their notes
in a most crude & barbarous way. The music of
the Amaze Allegro was conducted with the view of
being played after such a manner: & that is of
(3) course why the music of Handel is so suitable to
the undeveloped power of amateurs even in modern
times. The effects are obtained by broad means
for very little individual expression ~~(the latter is)~~ is
and are called for. The extreme of soft is wanted
is an attention to a big lump of "forte" is wanted
to a passage of "piano" - But of course
instrumentalists improved, & composers always made use
of the opportunities, & sometimes called for power in
the hands which the performers did not themselves
believe in till they were called upon to exercise them
More than half way through the 18th century it is

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clear that band played this instrumental music in a very
rough and shatteringly fashion, & composers did not
try to attempt anything elaborate; but still, ^{the} music of
these introductions to Operas evidently took people notice to
certain extent, & ~~it is clear~~ hence we come to the
most important point: which is the use of the ~~of~~
signifying to the Opera ("Infamia avanti l'Opera") apart
from the Opera to which it was attached. Of course
it is not very easy to find out when they began to do this:
but Biondi the historian again serves us in good stead,
as he did last time with his account of Philip Emmanuel
he went to Italy as well as Germany, &
there he had good opportunities of ~~discovering~~ observing the
way people behaved at the Operas, & what sort of things
Italian Operas were; as I hope to have occasion to tell
you at some length when we come to discuss the

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history of the Opera. . . At present we must content
ourselves with what refers to the Sinfonia avanti
l'Opera or Overture. The passage which I
have been able to find as most to the point is
referring to his stay at Milan. He says that
one night the first tenor happened to be ill
so they could not have an Opera; but instead
they had what was called an Accademia or
concert in the Theatre, in which the singers of
the Opera took part. He says, "they were

placed on the stage in much the same manner
as at the annual performances in London for the
benefit of decayed musicians; they sat at tables
two and two, & when they sang each got up
and advanced towards the audience." Note all

very amusing and instructive in a general way; but then
what is most to the point for us to say, "There
were several Opera ~~or~~ Overtures" performed" -

That is several instrumented pieces, ^{commonly} called either *Sinfonies*
or *Overtures* promiscuously, were performed quite apart from
the Opera they belonged to; & that is all we wanted
to find proof of. Of course we knew as a
fact that this must have been going on for
a good while before, but ~~but~~ it was not so
easy to find proof of it in black & white. Having
then the example before them of *Sinfonies* belonging
to Opera being found effective without the Opera; composers
very soon set to work to write similar works without
Opera; & these became extremely popular. The
numerous little courts of dukes & petty princes who

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were scattered over Germany in those days had most of
these little bands of their own. Which were chiefly
attached to the Meisters, but some were also to ready at
all times to play to these aristocratic patrons both
~~to~~ ^{and} conversation & appetite at dinner, & to
assist digestion after dinner; And these patrons
were to a certain extent men of taste though not of
deep feeling; & they liked to have their musical
palate gratified of ^{a sterling} good quality. In no minute of
these latter times sprung up a remarkable number
of composers some of whose names it is ~~not~~ scarcely
necessary to trouble you with. The ~~most~~ ^{best} of these works
were almost all of them. Cast in more or less of the
same lines. There was principally a still quick
movement to start with; & that slow movement is

the middle & a lively quick movement lighter than
the first to end with. They were usually scored
for 8 instruments - Not in four strings & four
wind instruments - The latter being commonly either
two ~~oboes~~ flutes & 2 Horns, or two flutes
& 2 Horns; ~~and~~ sometimes there was a bassoon added,
and there was always a separate bass part
figured for the conductor to play from at the
harpsichord, ~~clavier~~ or pianoforte which was the difference
to be used. Of Symphonies of this kind there were
immense quantities by Italian & Frenchmen & Germans
and even Englishmen - Among representing this branch
of composition pretty successfully. The most popular
of all were I think G. F. Handel & John
Christian Bach. Their works must have been

universal request in all countries. Besides these
 Wagner with some & Schuppi, and Ritter
 and Jorsee and Camille and Pauline and Smith and so
 on. They are all very much alike in general character
 and ~~suggests~~ ^{suggests} to one very forcibly the influence which was
~~in the~~ world in Haydn's younger days. They all belong
 for the most part to the same order of music as
 Haydn & Mozart. Of course they have not the
 delicacy & finish and expressive qualities of these
 greater masters; but they have the same general ~~contour~~
 & general qualities of style & manner. They are
 essentially simple & harmonic; with subjects clearly
 marked, & forms generally almost too obvious by reason of
 the simplicity of the progression of harmony. Historically
 one of the most important of these composers of symphonies
 before Haydn was Stamitz; & his importance lies

in the fact that he saw that much better things might
be done than was commonly attempted in the matter of
tone & style and expression. Hamitz was born

in 1719 at Deutschbrod in Bohemia. He became a
distinguished violin player, & this served him in very
good stead when he became principal violin in the
band of the Elector of Mannheim; for he directed
his attention from the point of view of a violinist to
improving the style of playing & expression in those matters
which were just the amply suitable to violinists & only
requiring a little attention & pains. The result was
that the Mannheim band became the best in
Europe; & ~~his preeminence became so marked & enduring~~
~~that we see it some of the qualities of Mozart later~~
symptoms; since it was as though his acquaintance
with the Mannheim Orchestra that Mozart was enabled

to realize what was possible in method style and expression
in an Orchestra. This is an extremely important point;
for the difference ^{instrumental} in Music as it goes on historically
seems to lie in nothing more than in the amount of
expression which is distributed not only in the mass
but to the individual groups composing the whole band.

In early times as I have said very little ~~expression~~ expression
of any sort was called for, from any one; we have
gone on changing that more & more till in many
modern ~~the~~ works for orchestra every ~~man~~ man in it
from first violin to ~~the~~ 4th horn and the Trombones
& the last desk of violas
is expected to be master of the art of expression as far
as his own instrument is concerned. So in the instrumental
stage we must give a good deal of credit & standing
for the share in that important step which is effected.
Which was rendered possible chiefly by his combining the

gift of a fair composer, and virtuoso with the ~~position~~
position of leader & to all appearances practical manager
& director of a band. We must go to our
old friend Bunsen again for a contemporary criticism
of Stamitz & his works. He says "It was at
Mannheim that Stamitz first surpassed the bounds of the
common Opera Overtures, which had hitherto only
served in the theatre as a kind of court cry
into an 'Oyez' in order to awaken attention &
bespeak silence at the entrance of the king."
X B Since the discovery which the genius of Stamitz
first made, every effect has been tried which such
an aggregate of sound can produce: it was
here that the Crescendos & Diminuendos had birth;
and the piano which before was chiefly used as a
echo, (into which it was usually by many means) as well

as the notes were found to be musical colours which he
in their shades as much as red & blue in painting.

f From which you may observe that f. & f.
were in Octave playing ^{before starting} much like the contrasts

& told you Kuhn attempted ^{in Smetana} in the same with a palette

of any sort. And of course a little attention
to degree of f. & f. & corresponding changes
of degree from one to another must have ~~been~~ appeared
at first very effective — Perhaps even as effective

& people of that time as Rossini's familiar dodge of
the post crescendo ^{in Overture} & people of the last period

Since the Frenchman had something of the same
sort of fancy; for his best of mind seem to have
been to develop expression as much as possible; for
which purpose he gave the most elaborate directions at

the head of his movement to explain how the movement was to be
delayed. He was in his time a man of some mark, as he
stood almost alone in Paris as the promoter of classical music
and instrumented music of a high order; it is while France
have never really been inclined. He was born in the Belgian
Hainault in 1733, so he was ^{contemporary} ^{very} nearly the same age as
Haydn - but is 1 year younger - but of course his music
belongs in reality to the generation before Haydn, as he died
most of his best work before Haydn, ^{best} symphonies were written;
and he like all men who are not first rate
represents an earlier stage of art than the few contemporaries
who were - like Haydn - Mozart. He however deserves
to be remembered as the principal promoter of instrumented
music in ~~Paris~~ Paris when he was ^{practically} the founder of some
important Concerts especially for the performance of such music.
The remaining important symphony composer before Haydn
& Mozart was our familiar friend Philip Emmanuel

Back. He as you will remember was born more than
 20 years before Josses; but all the same he
 represents in his Symphony work a much more advanced
 vigorous & masterly class of writing. He began
 writing the Symphonies rather early, but the best of these
~~effs~~ seem to have been produced about 1772; & these
 are vigorous & freely written works; both sound &
 taught at with much more originality and force
 than the works of all these other Symphony writers
 have mentioned before. They are felt to be thoroughly
 independent of all such influences as Opera at once
~~is~~ in fact they ~~then~~ give the impression that they could
 not be otherwise like ~~the~~ ~~rest~~ so many of the Symphonies
 of his contemporaries were. But his conception is ^{independent} ~~not~~
 of these ^{also} & while it is clear in human nature still all
 these works have a touch of the contrapuntal style that
 then & keep something of the vigorous of the figures

and breadth of masculine style of the old school rather than
the new. In fact he is contrasted with most of his
contemporaries by the absence of that simple easy suavity
which came partly from the connection with the Opera
& partly from the connection of so many of the Opera
writers with Italy. These Symphonies again are scored
for more instruments than the common group of
8, & the instruments are more fully & effectively
treated too than was common. In broad outline
they are cast in the 3 movement form, first &
last quick & middle one slow - & they commonly
run into one another. They are full of forcible harmonic
surprises, & ~~the~~ are ^{about the most} striking examples of Symphonies
before ~~Haydn~~ Haydn & Mozart. The practice



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of calling these works prominently *Lyphomies* a
Ovatures lasted on into Hayden time. Even some of
Hayden early *Lyphomies* were published ^{in collections} ~~with other~~
of such works under the general head of Ovatures
in 8 parts: & there are some of such sets of
parts books ^{so named} to be seen at the British Museum.
So far *Lyphomies* & *Smates* have been rather
independent; though they run on such similar lines.
But a great deal of the work of defining those
principles of form I described to you last time are
done both in *Lyphomies* & *Smates*. The *Lyphomies*
commencing had one more movement than the *Smates*
as the former had 3 & the latter commencing
2. And this proportion was kept up later - for
when Hayden & Mozart increased the number of *Smates*
movements to 3, the *Lyphomies* were getting to comprise

4 movements. You must try and have a clear
idea of the amount of work which had been
done before Haydn & Mozart came on the scene
or else you will form a very erratic & unwell
idea of the progress of ^{development} music. Both in Sonata &
Symphony all the elementary stages had been gone
through. In Sonata form composers had mastered
a style appropriate to the instrument, & they had
experimented in distribution of movements in various ways:
and they had practised managing harmonic form
so far as to be able to define it clearly without
stiffness, though not always without dullness. In
Symphony they had started with simple movement
in various times connected with Opera; they had

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freed themselves from the paramount influence of fugal
and contrapuntal style, & had arrived at a
certain breadth of subject & style fitted for the
class of work which has ^{more powerful & impressive} ~~fewer~~ means of expression
than such solo instruments as a harpsichord &
and they had gone through the elementary ^{stages} ~~stages~~
of orchestration, and had in such places as Mannheim
& under such a man as Stamitz learnt something
of the art of playing expressively & with some refinement
of nuances, without spoiling their ensemble; & now
everything was ready for the Masters who were
to crown the work & give it those qualities
of character & interest which endure to our day
instead of being thrown away as a Christian Babel

and Abel & em Humanity and force have done. (65)

Hayden began to write symphonies as early as 1759.

The first he is said to have written was in that year,

and was for a ^{Bohemian} Count Kozin who had a good little
adventure for his own ^{pleasure} & ^{that of his friends} pleasure in a country

house near Pilsen. ~~He~~ Hayden was at the time

27 years old; as he had been born in 1732

at ^{a small village} Pilsen in Austria. He was second child of

one Mathias Hayden who was a wheelwright, &

his mother was a cook in the household of a

certain Count Harrach; so he was of altogether a

democratic origin - a son of the people; & with all

the healthy hearty instincts of such a stock. Hayden's

parents were good honest people, & they were both

Musical. Little Hayden early showed his inclination

for Music, & sign of a good ear & ~~clear~~ ability to
remember tunes. He had to pick up his Musical
education pretty much as he could find it for some
time; but he had the good luck to be taken up
by a man called Reutter who was Capellmeister of the
Stephens Church in Vienna, & was taken there as a
chorister boy in 1740. His musical education could
hardly have been of the best at this time, but of
course he had opportunities of hearing a little music &
hearing his elements thoroughly. When his voice broke
& he had to leave the choir in 1745 he was thrown
upon his own resources again; but he managed to scrape
along somehow with the ~~help~~ help of friends, & to
study the Clavier Scores of Philip Emmanuel Bach
and to work hard at the Violin - a few years
later he had the luck to fall in with old Porpora

who made him his accompanist, & gave him a little
irregular instruction; but the greater part of his education
seems to have been done through his own exertions. He
began to write little Clavier Sonatas, ^{and Quartets} ~~Sonatas~~ & to have a
few pupils; and in 1759 had the luck to be appointed
director of Music and Composer of chamber music to Count Hergin
for whom as I mentioned above he wrote the first of his
Symphonies in that year. He of course began about at
a level with his contemporaries, & this work appears to have
been on much the same ~~proportion~~ scale as the many
Symphonies coming out by J.C. Bach, Abel, Stamitz & so
on; & it is written for the usual little group of 8
instrument viz. Strings, 2 Oboes & 2 horns. He
appears to have written more Symphonies for the same
Count as it is recorded that it was in consequence
of the works of this kind of his that he was promoted
when his connection with Count Morzin came to an end
to be succ. Capellmeister to Count Esterhazy. This

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was one of the most important points in his history, ~~which~~
came about in 1761 ~~2~~. Paul Anton Esterhazy who was
the representative head of the family at that time kept
up the family traditions as a great patron of arts ~~and~~
~~took~~ ~~Haydn into his service~~ and he had a small
but select & very efficient band, which Haydn was called
upon to direct. Paul Anton however did not ~~see~~ live
long to enjoy Haydn's services; ^{he} ~~he~~ died in 1762 and
was succeeded by Nicholas, with ~~the~~ whose name Haydn
is more closely & generally associated. This Nicholas
~~was~~ sincerely delighted in music, and had the means as
well as the ability to cultivate it. He ^{built} ~~had~~ a magnificent
Palace called Esterhazy, and here he had a theatre and
an orchestra and a company for the performance of Operas. Haydn
was not fortunate in his position there. The band & singers
were all devoted to him, & he had every opportunity not only for
having Operas performed, but for testing his ideas and aspirations
in the line of instrumental music. He ~~of~~ was naturally led

into trying experiments in Symphany quite beyond the usual limits
of the time - and the first direction of his ideas seem to have
taken us to introduce ~~for~~ more movements, & to vary their
character, & to introduce ~~some~~ variety in the instrumentation
* chiefly by inserting a good many solos ~~for~~ both for wind
instruments & strings. Apart from solos his use of the forces
of the Orchestra was still rather cautious. It seemed as if
he was afraid to make the wind instruments independent
except in solos. Their chief business was either to hold on
the harmonies in a simple way, or to enforce the sound by
doubling the string parts; & his treatment of the orchestra does
not advance beyond this point for a long while - But
his ideas & his development of them rose to a pitch of
force & character - even in Symphonies of his comparatively early
period which had never been approached by any of his
predecessors such as J.C. Bach & Haydn. But Haydn
did not rise to his full height, or carry out the construction

of Symphony which has given him his great position in the history of Music, till another great composer had played his part in its development, or reacted upon Haydn ~~after~~ in a greater degree, after having first learnt from him.

Mozart was born nearly 24 years after Haydn, in January 1756 - at Salzburg.

Of course you have all heard wonderful stories of his precocity. Such stories are not generally worth much: ~~but~~ ^{as} people are always inclined to reduce a child's age to the smallest possible limits, - to ~~disregard~~ ^{suggest} their real achievements as much as possible

when they want to tell an effective story of youthful genius. But ~~in~~ Mozart's case is almost unique; for I should think there had hardly ever been such an example of ~~it~~ in any department of art or human child of a being developing powers similar to his at so early an age. In his case there is no question of the facts because the years ~~at~~ ⁱⁿ which certain things happened can

be thought well proved, & the works themselves still remain
in many cases & enable us to judge for ourselves.
His first appearance in public is not of a kind to make
us infer anything particular, but it is interesting because the
work he performed in was a musical Comedy by that composer
Berlin, whom I told you of last time as having
been taken by Mozart as one of his models in Counterpoint.
His first performance took place in Salzburg in 1761 when
Mozart was 5 1/2. When he was 6 years old he
was taken with his sister Maria Anna who was also a
very gifted Clavier player as a Concert tone when they
played to the grandees of Munich & Vienna. ^{and to the Emperor, Prince & Archduke} ~~by everybody~~ ^{including} While
~~all the families~~ & were received with enthusiasm. While
he was still 7 there were letters of his for Clavier published
in Paris. When he was 8 he was in England, where
he made friends with John Christian Bach, and established
his fame as a Composer by publishing Sonatas for Violin &
Clavier, & by publishing what were then called Overtures in
that style in an Opera Symphonies, which were played at

So this first symphony after this name ~~was~~ collected
his public Concerts. ~~He~~ of course these symphonies had
~~composers~~ were written when he was 18 years old, & they were composed in a few
~~the country~~ ~~days~~ ~~it is~~ interesting to him &
~~understand~~ ~~also~~ ~~how~~ ~~he~~ ~~proceeded~~ to
~~compose~~ Motets, Masses & Operas with all the
facility and certainty of a master before he was 12
years old. By that time in fact he was known as
a player & composer in every civilized court in Europe,
such as
Italy, France, Austria, Holland and England; and
had been made a Maestro di Capella by the Academia of Florence &
Concert master by the Archbishop of
Salzburg, & had received the order of the Golden Spur
from the hands of the pope himself; while, ~~which~~
is much more important he was known to and
appreciated by almost all the famous musicians of the
day; even old Händel ~~who~~ said of him that he
would come to make all the works of himself (Händel) &
his fellows to be forgotten; & Martin, Piccini, J.C. Bach,
Beysser and many others you have heard of, ~~to~~ all

held him in honour. This is what you may very well
call an excellent start; but he was not made without
very serious & ~~hard~~ ^{patient} work. Mozart seems to have
been very fortunate in his father; who was a fine &
noble character; rather cruel in some ways, but
possessed of the very best ideas of developing his son's
abilities and keeping his ~~work~~ work thoroughly up to
the mark. Old Leopold Mozart was Wolfgang's
chief master; & his principles seem to have been ^{chiefly} to
make Wolfgang understand thoroughly the ways in which
the best men who went before him had worked. Mozart
as I told you before used to copy out immense quantities
of music by day & night & to get the details of
these works thoroughly into his head; & of course he
worked hard at counterpoint, & he must have worked
hard also at that for which he had a more special

iff namely form & instrumentation. On both of these
lines composers minds had been very much exercised
in the preceding generations, & Mozart had a very firm
basis to start from. At first ~~but~~ he does not
seem to have come much under Haydn's ^{in instrumental music} influence, ^{at}
but now under that of the average instrumental composer
such as J. C. Bach & his early works are naturally
not ^{so} ~~so~~ highly developed in point of ideas & quality
of tone ~~as~~ in comparison with the works of his
predecessors. He had great facility and accurate
instinct for clear form, but the time when his
work in the lines of symphony becomes important is
after he had reached the age of 21; when his
important visit to Mannheim took place. Previous
to that time he had ~~not~~ not had full opportunities
of hearing what an Orchestra could do. At his own
home in Salzburg & in most of the other places he

visited the bands probably played in the old fashioned simple
ways & ready way. At Hamelin he came into
direct ~~contact~~ with the principles of Hamity. It was
there as I before told you, that Hamity turned his
attention to developing the independent forms of the
different department of the band, & then powers of
expression in detail. Hamity had departed from this
life some 16 years ^{(Mozart arrived on the scene, namely} before in 1761, but his traditions ^{still} ~~with~~
as is and Mozart had the good fortune to make friends
with Camelius the able conductor, ^{who was also a} ~~and~~ ^{composer of symphonies}
which were very advanced for their time; & ^{to come into} ~~also~~ ^{contact} with able
members of the band such as ^(the flute player) ~~Wendling~~ ^(the oboe player) ~~Ramm~~ &
Ritter, ~~respecting~~ the basson player; & this of course
gave him excellent opportunities for studying the capabilities
of those respective instruments. From Hamelin Mozart
went straight to Paris & there bought at the first
of his more particularly famous symphonies, called for
by the name of the Parisian. From this point Mozart

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style of Symphony writing seems to take a fresh start.

In what he has written ~~before~~ previously there is of course vigor, cleanness of expression, neatness of finish and point; but it is generally on simple lines without complexity of development or remarkable subtleties or thought or sentiment. The idea he looks of the Symphony seemed to deal unegally with the forces of the orchestra the wind having not as a secondary but a more or less subordinate part in the proceedings except where there are actual solos. Now the wind begin to have their own work to do in their own way. In most of the Symphonies up to this time whether by Mozart or other composers the wind instruments have a position which is not thoroughly well defined. Either they are quite subordinate to the strings, ~~or~~ or else they play solos. Now they begin to take an independent

position & to use not only to reinforce & fill
up the sound, but also as a means of varying the
tone & colour. Giving the wood wind instruments -
definite & well proportioned share in the work to be
done - This Parisian Symphony ^{which is in D} ~~is~~ of the most
fully scored of all Mozart Symphonies. He distributes
well for the instrumental parts, Flutes, Oboes, Clarinets, Horns, Trumpets & Drums besides the wood
of the ~~other~~ one which ^{must be in} ~~is~~ in the respect - the ^{on a} ~~is~~ ^{strings} ~~is~~

~~which~~ you have been playing with S. Stanford; which has
the same score all but the Oboes. Mozart very rarely used Clarinets
in his Symphonies. My opinion is one of the early ones written for double & new again till the Parisian one written
The fact that the band used to be so small of course

explains how it was possible for
composer to turn out such a lot of Symphonies in
such short spaces of time. Mozart most remarkable
output for in that way was between July 1771 ^{and July}
the beginning of 1773; a span of about a year and
a half, in which time he wrote at least 14 Symphonies
besides numerous other works of various kinds.



7) Nearly all his symphonies were written at - Fredericksburg from
like this, after for special occasions when he had a
a few days allowed him to get ready - of course
it was very much easier to compose symphonies then than
it is now; for not only were the tools much
smaller, but they were more simply used; & the
whole type of treatment of subjects or ideas was much
simpler & more straightforward than it became after
Beethoven's time - ~~But of course we must not forget~~
and composers were not driven to
take so much out of themselves as they have to in
modern days, because there was much less passion or
entertainment - the works of the Haydn - Mozart
time than there is necessary in modern works. People
then found pleasure in restraint of form. What we
call harmonic form was so far a novelty & then
that it satisfied them to feel it well treated

we have the ^{minimal} material used to make the form
with very poor and slight. There are degrees
of perfection however is even simpler to attainment of form;
and the simpler the principles and the more ^{refinement} ~~safe~~
or delicate seems possible in the handling. In a
work full of passion & turmoil it is easy to
be far carried away as to lose sight of basic
points of structure & to overlook faults in the
ways of putting things; But when the style is restrained
~~and~~ and rather measured it is natural to look all the
more for refinement of form etc; and this I
suppose is the reason why a cultured ^{refined} class of things
of who like to take their art gently and in repose seem
to care for nothing like Hogart and Haydon & the
composers of the restrained school before the Revolution.

87 To some ~~moderns~~ ^{moderns on the other hand} it is difficult to take full enjoyment
from the works of this time; and the reason is
obvious enough. The standpoint of art has almost
entirely changed; what delicacy of expression a former
era ^{either intellectual or emotional} ~~entertainment~~ ^{entertainment} ~~passion~~ is to
us. Music has become to existing by means of
the powerful & various forces of the orchestra, & the
wonderful way in which composers have developed the
art of which is all colour in instrumentation; & the
way in which they ~~the~~ ^{they} ~~delight~~ us with endless contrasts of tone &
~~sensual~~ ^{sensual} ~~delights~~ ^{delights} of sound, that the older music
when brought close to the latest kind seems pale
& colourless, & so one important ^{means of} ~~element~~ ^{impressing}
us and one which is here & there much more is wanting; &
the works come to be so much more of ^{artistic} ~~abstract~~ ^{abstractions}. ~~But they~~ ^{It is} ~~not much~~
like the state of things with Palestine. 2. Palestinian work

the effect of the art has also not ~~not~~ is existing as properly
in the by various figures - principal effects of sound, but
by delicate subtleties of tone and refined ~~the~~ progression
of counterpoint: and when people are brought to his
offer compositions without knowing what to expect or to look
for they do not get much pleasure out of them. But
it makes a great difference if we know in what we
~~are~~ we are to look for an artistic enjoyment and in
what mood to put ourselves: as in both Beethoven &
Lasso as well as in the instrumental works of Mozart and
Haydn time people often come to the point of enjoying
them thoroughly when their mind & mood have been properly
directed. ~~the~~ Mozart however gives us in many
ways the first ^{well} marked examples of these qualities of
instrumentation which have been developed to such a degree
in modern music. Long are with any ~~and~~ sense for

instrumental effect knew the characteristic effects he ~~was~~ gets out
of his lessons; & the ~~delicate~~ delicate contrasts that seem to be
slipped in the most way between a little lump of wood
hammer and strings. And of course he uses in his later works
all the ~~best~~ ^{can be got out of} opportunities of having a expression and
contrasts a degree of piano & forte & sudden transition from
one to another. Mozart's next important symphony which
he wrote after the Parisian one was another also in D which
he wrote for Prague in 1786 - This again is a advance
on the Parisian one in many ways - such a freedom of
instrumentation and breadth of ideas; but the crown of all
his symphonies are the 3 last which were written in June
July and August 1788 in Vienna. The first of these
is the symphony in E^b which you have been playing with
Dr. Stanford. The second is the ~~first~~ will know
of minor & the third the equally well known one in C
commonly known as the Jupiter. Of course there are in
any sense his masterpieces in the department of symphony;
and there are also held by some of his kindest admirers to

be the first in which certain qualities of sentiment &
poetry, (a sort of unexpressed programme) make their
appearance - all the symphonic branch of art. These ideas are
summed up into describing the job as ~~the~~ expressing scene
and ~~at~~ satisfied happiness. The f minor is ~~of course~~ the
one of Mozart's symphonies which has most sadness & tenderness
in it, while the least of all the Jupiter has the
proudest amount of breadth & power. Mozart wrote no more
symphonies after this, though he lived 3 years more, and died

Dec: 5 1791. Haydn was of course
writing symphonies all the while in great numbers, as well as operas & chamber music. He died in 1809. His
connection with the Esterházy family lasted until 1790, when Prince Nicholas died. At that time Haydn
wrote symphonies all the while. He died in 1809. His connection with the Esterházy family lasted until 1790, when Prince Nicholas died. At that time Haydn
always felt himself much in a master, and attended him with his band at Esterházy. He was very
of whom had no advantage only it does not seem to have encouraged him to give this full light. Some very
treatment of the form that are in minor that
starling symphonies are provided - as for instance while appear there has
you have played in the orchestral class, written in
1772 is a good specimen of its period, though a
the funeral symphony was written in 1779, as a sort of appeal to Prince Esterházy to join his band
little wonder is instrumentation. He was of minor you
played which is called "La Poêle" was written considerably
later; namely in 1786, the same year in which Mozart
wrote the fine symphony $\frac{1}{2}$ in D for Prague.

84/ This is coming near to the most important of his works of
the class - The Oxford Symphony which was performed when
Haydn was made a Doctor of Music at Oxford was
written in the next year; & some more were followed which
were quite worthy of his fame; but all the greatest ones
which are now well known were written after 1790. ^{After Prince Michael Esterházy was dead and his band dispersed, Haydn began four to five symphonies} These
last ^{Symphonies} of the number of 12 were written for a man called
Salomon who gave successful concerts of high class music
in London at the end of the last century; and every
one knows with what enthusiasm they were received here.

It is a curious instance of a composer arriving at his summit
~~late in life~~ late in life; & in this respect a contrast with Mozart.
Mozart seemed to blossom almost at once. He did certainly give
too a impulse for his last Symphonies as my impulse to his
early ones. But the developments were pursued in to a very short
compass. He flashed upon the world a brief space & disappeared.
Haydn began slowly & kept on steadily. & did not arrive
at his greatest triumphs till he was 58. - more than 20
years older than Mozart was when he died. J. Haydn

had died at Mozart's age he would have made but a
my right impression on the history of Music. In the respect
Haydn is like Handel who though he did plenty of good
work in the earlier part of his life died at an age at that
point which makes him so especially important to us in
England till he was about 60. All this is worth
remembering ~~that~~ in cases you read or hear the familiar
~~extraordinary~~ extraordinary people give vent to almost genius being a
special gift of heaven, one to show itself in its happiest form
in youth. In fact there must be really two kinds
of genius - that on the one hand like Mozart or
Handel or Pergolesi or Schubert, which picks up at an
extraordinary pace ~~interest so much~~ ^{with all the} intensity which looks like
inspiration, & that which comes of power of concentration &
steady ~~work~~ & patient work & ~~for~~ determination, such
as we find in Handel & Haydn, & Beethoven. ~~Haydn's~~
Haydn's latest symphonies have all the vigour & freshness
and quickness of imagination one expects of youth; while the

I have also all the advantages which his experience of orchestra &
~~master of form~~ and practice in management of form had given
him. The position ^{Station} of Symphony by the end of his time
had altogether altered from what it was in his early days. Then
it was looked upon as just an ordinary sort of work for an
ordinary occasion; good enough to play to founders while
they digested their dinner. The band was generally small,
and ~~both~~ partly carelessly & partly dully treated. The
Violins were commonly made to pound along with the bass;
& Composers ~~often~~ generally wrote for their Viola parts
in the same "Col basso," ^{often} without taking any notice when
the bass happened to go ~~at~~ ^{below} the compass
of the Viola; the Viola players having to accommodate themselves
as best they could. Then the 2nd Violas often played
with the 1st Violas, & the wind ~~just~~ ^{were just stuffed in} ~~was~~ ⁱⁿ
in any way that would fit when they were wanted to
increase the amount of sound. By the end of the
time of Haydn & Mozart the Symphony had come to the

looked upon as one of the highest branches of art; & he
in said it was worth while for a composer to seek
himself & give attention to all details. Consequently the
Violas had established their independence from the basses;
& had a part of their own; the 2nd Violas got more
independent too. The wind band had considerably increased
in number from a couple of Horns & Flutes; to 2 flutes,
2 Oboes, 2 bassoons, 2 Horns, 2 trumpets & drums;
and the force was used with very much more care &
distinction to get real variety of tone & colour, as well
as to increase the mass of the sound: ~~note~~ and instead
of merely following the string figures or holding the chords
they ~~were~~ ^{were} like the Violas, establishing their independence &
getting something specially suitable to play of ~~their~~ ^{very} their own.
Clarinets were still rare - Mozart used them ~~but~~ ^{very}
~~seldom~~ Haydn used them in the 3 last ^{symphonies} that he
wrote: & perhaps but ~~once~~ once or twice more.
Neither Haydn or Mozart ever used Trombones in symphonies.
and ten ~~low~~ horns were limited to two

83) ~~but they were not at all~~
Haydn & Mozart so completely eclipsed their contemporaries that
their works seem even less worth remembering than those of
their predecessors. As a matter of fact several note one
living alongside of such great masters can do very little that
is ~~not~~ of any historical importance. They no doubt ~~are~~ ^{seconded}
fairly well the efforts of the greater masters, & took advantage
of the improving condition of symphonies to give more attention
to details & carry out their work better. Some of them in
this day ^{occasionally} ~~are~~ ^{are} preferred to the better. We hear of Symphonies
by Symon being preferred to Haydn's. While Krommer
evidently obtained the position of a Rock composer, for
his symphonies were among ^{the staple things} ~~these~~ while the boys at
Schubert's school ^{in Vienna} used to play as late as 1808. Now
there were the Romberg, men of superior musical abilities,
and Kozeluch, & not a few others. But if their position
is not was rather extinguished by living with Haydn &
Mozart, it is evidently made to look a good deal smaller

by the bad luck they had to come just before the
peak of all the giants. Beethoven was born at the end
of 1770, probably on the 16 of December. He belongs rather
to the class of composers who develop slowly, & did not
rush to the composition of any big works all at once.

Of course he may have been considering how he should
attack such important matters for some time, & there are
sketches to be found in his sketch books some time before
we know of his being actually engaged upon such works.

The first that actually appeared was in 1800.
Haydn last appeared in 1795 or 1796 so there was at
most but an interval of 5 years between them. But
the ~~fact~~ position which this first symphony occupies is not so
high as to make any apparent break in the history of the
development of this form of art. Beethoven like all other composers
had to make his start from what was existing before his
time: it was his fortune to build upon such stable a

(P)
truthworthy formulation, as Mozart & Haydn; and it was the
fact that they ^{had} made the details of instrumental form
so clear & definite which enabled him to go on in which
was practically a new time in the making of his great
instrumental works. In them form had been a predominant
element, in him it was destined to become secondary.
But at first there are not so many signs of the
direction he was going to take as people who do not
look at the progress of art carefully would suppose. In
fact he seemed at first to go rather cautiously in
dealing with orchestral works. His first Symphony in C
is not so free and practically interesting as some works which
appear to come before it. It has a breadth ~~and~~ which
marks the man, but it does not now surprise us so
much by the way in which it distances such symphonies
as Mozart's later ones. But of course Beethoven began
at least a point ahead of his predecessors. He seems
to write at once for a band more capable of a point

of technique & fuller it is sound. As a small detail
we may notice that he ~~selected~~ the wood flautists in his
band from the very first; - the ^{& scale} style is richer & fuller
than Mozart or Haydn. It is much the same with
the 2nd Symphony, the art is D, which again is in
many respects an advance on the first & more full
of Beethovenish traits - but still it is not as interesting
or poetical as many works which preceded it, &
for instance the Sonata, in D minor, Opus 31. ~~nos.~~
The form is still a noticeable, even prominent element &
sticks in more than the content. It must not be
forgotten that the conditions of flutes & Oboes and
is quite an different from those of such works as
Symphonies. Works which are meant to be performed
on such a grand scale as Symphonies with Orchestras
have to be more grandly & broadly designed, than the

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work which one can take home with ~~us~~^{no} a day or 2
 one again till the innermost recesses of their poetical
 meaning is open to us. Symphonies are meant in
 these later times for mixed ^{public} audiences, and require to
 have qualities of breadth & simplicity in their purpose
 which we can dispense with in works which we can enjoy
 in a ~~small~~ small circle; and it is in some ways
 much harder to find the ways to ~~be perfectly~~ express
 poetical and sympathetic work on this grand & dignified
 scale than on the scale which admits of much more
~~delicate~~ subtlety and delicacy in the treatment. But
 Beethoven was just the very man to find the right style
 of thing on this grand scale; and in the 3rd Symphony
 we have something which really marks an era in
 the history of art. This is the one ~~best~~ in F^b which
 we know by the name of *Protea*. Here he brought
 his feelings into prominence. It is, tolerably certain

that he wrote it under the influence of his enthusiasm about
 Napoleon Bonaparte, before he became Emperor. Napoleon
 was in those days the representative of the people as
 distinguished from princes & kings; and at the same
 time a great composer and organizer; and Beethoven
 being a thorough republican & a true lover of
 the human race at large was inspired by the
 ideal he formed of Napoleon to write this immense
 symphony. ~~So~~ No composer before had risen
 to such a height nor had any one attempted to express
 human emotion in such a way in instrumental
 music. The composers of instrumental music who had
 gone before him had generally been satisfied with using
 it as a means of pleasing at certain times & clear forms as the means of pleasing
 their audiences; Beethoven was drawn to trying to tell
 something really great and heroic under the veil

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of these subjects and the treatment of form in which he ~~developed~~ ^{enveloped}
them. The very idea of being a general march ^{to celebrate the death of a hero} in the
place of the slow movements is enough to show how different
his point of view was. He was not aiming at programme
music as yet, but he was led in somewhat of the same
direction of programme by setting himself to express his
feelings about some ideal heroic man in music of
the biggest and broadest kind. We cannot tell what
his exact ideas were but the music which was then
resulted impresses us in a very different way from any
music of the kind which came before. There we have
a slight extension of the orchestra in the symphony too:
for Beethoven advanced to 3 horns in the place of two,
besides the full complement of wind which he had used from
the beginning, & in point of scale and variety and richness
of subject matter the 3rd symphony is a tremendous stride
from the two which had preceded it, & much of this

advance which impresses us so much comes from his changed ⁷⁵
point of view; the enthusiasm which he had for his ideal
subjects giving him a more vivid way of ~~expressing his~~ thoughts
& a more impressive way of putting them. ~~It is~~ ^{He was in point}
~~of fact~~ disappointed by his ideal - The original title page had
in it "Sinfonia grande Napoleon Bonaparte"; but when
Napoleon was made Emperor of the French Beethoven was disgusted;
for he by that means joined the ranks of kings and
ceased to be identifiable with the interests of the people. -
it is recorded that the Symphony was in consequence in
great danger of being burnt; but ^{by good luck} ~~it was not~~ the work
was saved that loss, and all the change the work
underwent was that the name of Napoleon was removed
and that of Erosia put in its stead. After
the Erosia was finished Beethoven was busy with his Opera
Fidelis, & the last part of 2 years passed without his
writing out another Symphony; & when it did come out it
was of a lighter and slyer character than the brain - This

is the one in B^b Opus 60; which seems to be inspired by a
determination to take a cheerful & hopeful view of life. He
begins it with a sombre introduction which seems to express a condition
of vague doubt and ~~depression~~ ^{depression}, as if he was thinking that
world was rather a sad place after all, and life rather
a gloomy and unsatisfactory affair; & then all of a sudden
he turns this mood off, ~~and~~ as much as to say
"what's the good of this fumbling and doubting &
beating about the bush"; and determines to live on the light
side of things, and so all through the Symphony there is
nothing more but brightness and beauty. It's all like
a farage out of the life of a man, & this gives us a
clue to what I was saying just now about the source
that is Beethoven, ^{when he is struggling himself} we are brought to that condition of
instrumental music when it depends upon more ~~than~~ ^{than} its more
form. Even in these lesser Symphonies; for the B^b is one
of the lesser ones, we are conscious that the tone & the

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from an art that affects us so much & but some great idea
and poetical or intellectual conception stand behind it.
This necessarily results in the form of the ~~lyric~~ instrument
works becoming much more intricate and elaborate, even
supposing there was not another natural reason for it, which
is that as I have said before, since any composer necessarily builds
upon what has gone before every step as long as it is possible
~~but~~ must add complications. Where Mozart and Haydn
wrote a tune all in C, Beethoven enriched his passage
by making a diversion into some other key and ~~stopping~~
slipping back again almost without your being aware of it;
and so as things go on the progression in every part of
instrumental works get more & more elaborate & varied.
Where a solid writer like John Christian Bach, or Stamitz would
use 2 keys Beethoven will get through at least half a dozen
intricate in ~~for~~ structure becoming the least bit vague or
unsatisfactory except to people who haven't wit to understand it.

In Beethoven himself we see the ~~spring~~ of growth & increase
of resource; like ^{other} a great man he makes history in his own
department as he goes along. But we haven't time to

go through all the Symphony in detail - we must just
content ~~ourselves~~ ^{ourselves} with ^{knowing} the order and times at which they
come. The next one after the B^b looks as if Beethoven

was not satisfied with the quiet and cheerful view of
life he had determined to take in that work; and
was forced into a much more serious humor. ~~The~~

~~It~~ It is very probable that Beethoven had begun working
on the C minor before he had finished the B^b, and
it may have been a sort of reaction from it. He
certainly expresses much more serious things in it, a fuller
of fate & destiny & power and ^{determination} ~~metaphysics~~.

It has often been said that this is the first Symphony
in which Beethoven was altogether himself, and allowed his
genius to play unconstrained & untrammelled by any aims in the

direction of abstract form. It is not at all true that there (9)
is anywhere is it the least deficiency in form; on the contrary
it is very concise and clear and perfect, but the truth is
that Beethoven was at this time so much master of form that
his mind did not need to dwell upon it any longer,
and his poetical moods could play freely and boldly & turn
the course of the music which way he would ^{under these influences} ~~under the influence~~.
The result is naturally something unusually powerful
and impressive, & I think it is greatly to the credit of
humanity that though the Comm. is in such a serious &
lofty vein & has so little lightness & gaiety - it that
it is if not ~~the~~ absolutely the most popular of his symphonies,
on equal terms with the only one which ~~he~~ makes it -
that respect. The amount of force & power which makes
appearance in this Symphony is practically illustrated by its great
that it is the first of classical symphonies in which Beethoven
make their appearance; but he reserves them together with
~~the~~ the Centre for the last movement & so that he may

has all the force disposable to make his last movement as
 powerful in its effect as possible. The Symphony hangs together
 and makes a complete single poem even more than any
 that went before it; - Beethoven helps this out by
 running the scherzo into the last movement. But we
 are still left to feel only that something is implied; &
 in the next Symphony he first goes to the length of giving
 us his own programme clearly in words. This is the Pastoral
 which made its appearance in the same year as the C
 minor, that is in 1808. Here again we face a
 new experiment, for no one had up to this time
 faced the risk of programme music in such a serious
 and artistic mood; or on such a scale. In this
 Symphony it is particularly important to notice the way in
 which the programme idea is dealt with. Beethoven has
 himself been careful to explain that he deals with
 programme music in the sense of feeling than with painting.

And this gives us the most important clue we can have
in respect of programme ~~the~~ in instrumental music. I shall
have altogether missed my object if I have failed to show
you that the instrumental music of a high order does
ultimately depend upon principles of form - Its whole history
is ~~a~~ ^{progress} ~~from~~ ~~from~~ to more and more free management
of certain types of structure upon which is built the expression
of melody a figure which affects us directly.
Beethoven's instinct was sufficiently pure & certain to
save him from such a thing as ~~the~~ theatrical
^{which has been the trap of some very able modern composers}
scene painting is ~~mimical~~ ^{mimical} ~~trivial~~. The nearest thing
to it is of course the storm movement in the Pastoral
Symphony - but even this has its place in the
general scheme of the structure is relative to the other
movements. It is a different thing to have a ^{single} theatrical
movement in a classically formed work from making a
whole entire work a the big scene painting system.

The end Beethoven aims at is obtained by feeling ^{& sentiment} rather than
by ~~direct~~ pretence of expressing things in direct musical
sounds. It is the mood in which the movements are
put which makes us feel the country in it. The
ideas which ~~lie~~ lie in the music are musically expressed
he does not try to make subjects & sounds that are
like trees & green fields & rivers & flocks & herds
but he gives you in musical sounds something of the
emotions which those things produce in you when you
are fitted to enjoy them, & that is the true form of
programme music. In fact the further the genius
which deals with programme in music the less able a
rule to tell what why the figures & lines he
adopts represent the subject. You must feel it &
that is all. The pictures by which you shall
interpret is ~~not~~ you a pure contrast in feeling & style

from the C minor which preceded it; it has much more
complexity & contented reflection in it. And the
rule of alternating moods seems to prevail all through
Beethoven's symphonies; for in the next again we
are among Beethoven's wildest and most romantic moods.

This is the Symphony in A which made its appearance
in 1812. In this we have no name given
to help us to understand what he meant by it,
but any thing more individual & complete & ^{externally} unique
could not well be. The most noticeable ~~point~~ ^{points} are
the unusual length to which he carried the slow introduction
with which it begins, & the amount of features &
modulation it contains. There is the third movement
we have the unusual feature of repeated trios. In the
old dance movement which retained its place & long

in Symphony in the Minuet & Trio we had up to Beethoven
time just a simple balance of obtained by playing on that
dance movement & complete, & then passing to another
and repeating the first to end with - which is the
simplest kind of form - A - B - A Beethoven
varied this in different ways - one of course & the
most important is his ^{type of} scherzo, which is often the
wildest & most unconstrained & irregular movement in
his work: the other form is by repeating his two
appi - to a. to make it longer - A. B. A B A.
This device he adopted in the 4th Symphony - B^b
and in this one.

Almost at the same time with this symphony appeared
the light comic Symphony in F; which Beethoven ^{himself} is
a letter to Salomon Haydn's friend described as a
kleine Symphonie, to distinguish it from the "große

Symphony in A, which he looked upon as one of his most important ones. In this we simply have a specimen of Beethoven's mature powers dealing with happy lighter thoughts more gaudious than deep thinking; but not less delightful to us by contrast ~~that~~ the Shakespeare's "As you like it" or "Twelfth night" by side of Hamlet and Lear. It has its complete meaning & perfect form & style of expression. Then after the Symphony

we have a long pause as if Beethoven was gathering his forces together for the last great work in this branch of art. The Symphony in F appeared in 1812.

The product of all possible Symphonies did not make its appearance till 1824. Beethoven had been

thinking about it for a long while. Quite comparatively early in life he began meditating a work on Shellen's Ode to Joy; & lots of sketches are found in his

look of possible ways of treating it. And in the end
it came to be the colossal Choral Symphony in D
minor. This was the last great extension of the Symphony,
by ~~bringing voices into it; and~~ defining its object by
words at the same time as drawing a great ~~and~~ increase
of force and effect into it by the use of voices.
It seems needless to say that it is far the most powerful
and deep, ^{a rich} & poetical of all Beethoven's Symphonies; but
it is perhaps necessary to point out to you that it
still holds by the old order, ^{represented by D.C. Bach, Hummel & Co} & is nearly an extension
of the types that ~~are~~ were before, & no isolated
~~masterpiece~~ type without progressive antecedents. The
first movement corresponds in type & form with the
usual first & 2 movements. The Scherzo though higher &
broader is the same type as the old Minuet & Trio.
The slow movement is in form as clear as a ~~the~~ slow

Movement of Mozart in Haydn & differs more in style &
depth of expression than in principles of structure. It is in
the last movement where we come to the change. For
all the immense extension of recitative character, & theme
& variations represents the old last movement of old
symphonies. But it did not make this start all
at one bound. The character of last movements had
been changing by degrees for a long while. Composers
were getting discontented with the old convention of making
a lively sensation to end with. The sort of frivolous
play which had seemed to be the rule could not
go on; & something quite different had to be found.
Mozart made his attempt most notably in the last
movement of the Jupiter; which is in the same direction as
Beethoven - namely to conclude the work by something
sufficiently massive & powerful to impress the hearer
with its weight & finish as a balance to the first

instead of trying just to joke with him - send him
away in a good humor. Beethoven does come on
in this line. In the Eroica he produced a broad
strong noble movement, quite unlike the old fashioned
type; in the (minor) he gives all the weight &
force of sound & figure he had at his disposal,
in a totally new & most impressive way. In the
last of all he calls all his resources together by
making the whole of the symphony as it were tend to
its solution & climax in the last movement. All
the movements that go before are more or less tentative
moods of human emotion set as it were ~~to be~~ ^{to be} tried
alongside of the wild outburst of exultation which
marks the climax of the whole. There is indeed
it is the climax of the previous history of the symphony.
It is practically illustrated by the force used. In the ~~last~~ ^{last}

besides the wood strings, & which we have full complement
of the voices & chorus, these trombones, 4 horns, cymbals
big drums, triangle and ~~Cornet~~ ^{Clarinet} Fagott. What a contrast
to J. Christens Bach ^{& Haydn early} 4 fiddles & four wind instruments!

But the contrast in the spirit was even greater. The
program there has been from mild simple tunes & figures
just enough to keep the people pleased & amused up
to the playing on all the most powerful emotions
of the human ^{nature} ~~species~~ at its best. It means the
development of ideas from mere elegant well said
trifles up to things which take us as much out of
ourselves as ~~much~~ as great dramas & poems and
masterpieces of romance & fiction. But we cannot
afford to look lightly upon J. C. Bach, & Stamitz
& Alce & all those early workers in the field.
They did such work at the beginning as served for

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Haydn & Mozart to build upon. Without them we
should not have got to where we are now. The
symphonies in C minor & A & the great Choral
could not have grown out of nothing - Every step in
the form had to be gone through in course of many centuries.

They began with little simple forms and slender means. Short
dance tunes and ballet airs, played by a few ~~fiddles~~ Viols or
fiddles, & they went on improving, each upon the work

of the earlier generation. No work of any composer, who
did any work worthy of the name, was first to much
his own & of real value as he added to & improved
upon what had been done before. That is to say
everyone had to make use of a great deal both in
principle & in detail which had been done for him
but remained over & was new was his own ~~achievement~~
- His own contribution to the sum total of art.

Beethoven is of course the climax in the history of the
instrumental symphony: but still there are plenty of composers
who exercised their artistic abilities in the same line
both while he was alive & after. There is Schubert
& Spohr, and Schumann & Mendelssohn ^{a Raff} & Brahms.
Most of these did something new in the line &
contributed something of their own; but all of course
on a lesser scale than Beethoven. So it will be
quite well to leave off for the present at the climax.
I hope at the beginning of next term we shall be able
to deal with their work & the remainder of the history
of the Sonata in one lecture, & then perhaps go on
to the history of the Opera.



pro-lyte things

say to you

W

C. J. P.



